

Subject: Arabic narrative of Omar,
a North Carolina slave

Jameson, J. Franklin

1924-1925

[The American Historical Review]

The American Historical Review

J. FRANKLIN JAMESON
MANAGING EDITOR

1140 WOODWARD BUILDING, WASHINGTON, D. C.

November 14, 1924.

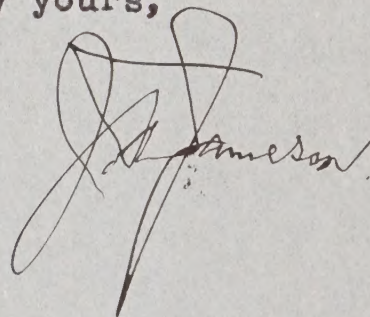
Dear Mr. Wood:

I have continued to remember with interest, together with other things you told me in July, what you said about the Arabic narrative of the North Carolina slave. I hope you will let me see it sometime, especially if you think I could be permitted to use it in this journal, in the section devoted to "Documents".

I hope sometime to come up and see your establishment. The last time I was in New York, October 11, I could not; I may be able to do so, in the afternoon, when in New York next Friday, but cannot be at all sure that business will permit.

With cordial regard,

Very truly yours,

A handwritten signature in dark ink, appearing to read 'J. Franklin Jameson', with a large, stylized initial 'J'.

Howland Wood, Esq.
Curator, American Numismatic Society
Broadway and 156th Street
New York, N. Y.

November 15th, 1924

Mr. J. F. Jameson
The American Historical Review
1140 Woodward Building
Washington, D.C.

Dear Mr . Jameson:

It was only the other day that I was thinking
of you and the Arabic manuscript.

Since my return back from the summer^{away}, I have
been extremely busy preparing for the Foreign Medals
Exhibition, which opened on Thursday last.

I shall certainly be very glad to see you if
you are in town next Friday, and will have the Arabic
manuscript here at the Museum in case you should come
up. If not, I will send it to you.

Very truly yours,

CARNEGIE INSTITUTION OF WASHINGTON
DEPARTMENT OF HISTORICAL RESEARCH

J. FRANKLIN JAMESON
DIRECTOR

1140 WOODWARD BUILDING
WASHINGTON, D. C.

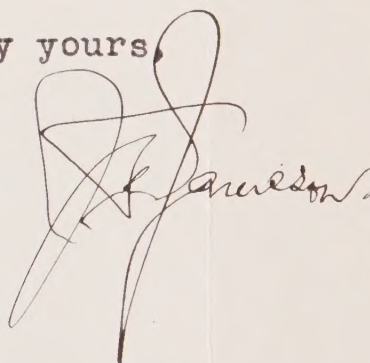
November 25, 1924.

My dear Wood:

My business downtown in New York on Friday took such a turn that I could not get up to your part of the city till long after your hour of closing, and on Saturday I was in a council meeting at Columbia from ten to five, and had to start for home early the next morning. So, to my very great regret, I was quite unable to come and see your treasures. I shall hope for better luck next time. Meantime I hope that my not coming was not a source of inconvenience to you.

With cordial regard,

Very truly yours,

A handwritten signature in dark ink, appearing to read "J. Franklin Jameson". The signature is fluid and cursive, with a large loop at the end.

Howland Wood, Esq.
American Numismatic Society
Broadway and 155th Street
New York, N. Y.

May 9th, 1925

Mr. J. F. Jameson
The Amer. Historical Review
1140 Woodward Building
Washington, D.C.

Dear Mr. Jameson:

In the latter part of last year, I sent you the manuscript and two translations of the Arabic document of the old Slave Omar. Other than an acknowledgment at the time from someone in your office, I have never heard anything further with regard to the matter. I am now wondering if you have been able to do anything with this.

Very truly yours,

Curator

The American Historical Review

J. FRANKLIN JAMESON
MANAGING EDITOR

1140 WOODWARD BUILDING, WASHINGTON, D. C.

May 11, 1925.

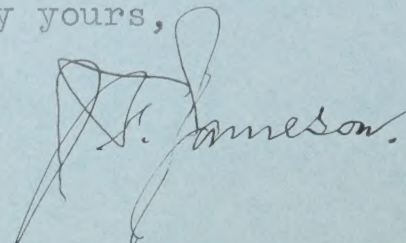
My dear Wood:

I do not wonder that you wonder. Still, I hope you will not think me to have been neglectful of your kindness in the matter of Omar. I intended to put a translation of his narrative in our April number, but found, when I "got around" to the preparation of it for print, that there was more to be done than could be achieved in the time remaining, if the April number were to come out on time. Lately I have been making active preparations for printing it in the July number, and, by correspondence and by search, have dug up a number of interesting facts regarding it.

May I ask you if it came to you directly from Theodore Dwight?

These old-fashioned three-decker quarterlies are slow in movement, so I hope you will excuse the delay.

Very truly yours,

A handwritten signature in dark ink, appearing to read "J. Franklin Jameson". The signature is stylized with a large, sweeping initial "J" and a long, horizontal stroke extending to the right.

Howland Wood, Esq.
American Numismatic Society
Broadway near 155th Street
New York, N. Y.

May 12th, 1925

Dr. J. F. Jameson
1140 Woodward Building
Washington, D. C.

Dear Dr. Jameson:

I am glad to know that the Slave article is getting along, and I shall appreciate seeing the number with this in print. This was given to me several years ago by a friend who picked it up with a lot of junk at some auction room - not the effects of Theodore Dwight. Probably, this may have changed hands several times.

I am hoping to get up to my 25th Re-union at Brown's. We have a three or four days session at Watch Hill beforehand.

Very truly yours,

Curator

Dr. J. F. Jameson - October 13th, 1925

Our dollar mark \$ or was undoubtedly derived from Spanish sources where the Peso was generally abbreviated that many of our Colonists either used the abbreviations or were familiar with them, as we used the Spanish American money in our Colonial and early independent period. That when the word dollar became used, we carried on with the same symbol or with the word dollar out in full or abbreviated to "doll." or "Ds." that gradually the P in the symbol became meaningless to those who thought, and was bloughed out and the S accentuated; that after the form became printed in 1797 it became standardized either with a single or double stroke . The U.S. \$ theory does not hold water as to its origination but may have been a factor in its retention and popularity, for certainly people must have seen at the beginning the similarity.

It is also alluring to think (for a numismatist) that the similarity of the Sp. American dollar reverse with the pillars and scrolls had something to do with its origin but all I believe here is that in the early days it may have been a contributing factor in cementing the symbol to the dollar on account of its similarity of appearance in connection with coined money.